

and get into cash at once, without the necessity of much mental effort. Another class is interested in but one phase of the art or science of which a journal may be an exponent, and perhaps one of the least important phases at that, and think it is going out of its province when it thus stirs up another part of the large field. Still another class, and happily the largest one, can learn something from all the varied topics which may properly be discussed in the journal of chief interest to them.

There are those in the industrial and professional world who are fitted by nature and cultivation to plan and execute work, to teach and guide lesser minds to perform the work involved in their plans. They stand as the foremost men in their profession. Styles, methods, effects in all arts emanate from them. There is another class less favored by nature and circumstance, unfitted for invention, designing, leadership, who yet do or may possess mechanical skill to do what others have planned. There is still another class of learners, of various degrees of natural ability, constantly being reinforced from the ranks of youth. To place the knowledge of the first class within reach of the other two is one purpose of a technical journal. To impart information which has stood the test of experiment makes a journal to the extent of such information a practical one. Many of its unproved suggestions may be practical. Methods largely, or so far as deduced proof is concerned, entirely, theoretical, may be found practical, for the theoretical precedes the practical and gives life to it; practice proves theory's claim to recognition. Hence such a journal must be measurably and judiciously theoretical.

It represents an industry, and aims to promote that industry and elevate those identified with it. It brings to the obscure workman the thought of his more privileged brother, and shows him how to do better work, and how to do it more easily, by inciting the mind to assist the hand. Its duty is to stimulate thought, to excite inquiry and answer it, and help its readers to a better understanding of their calling.

Manufactured Paints.

In commercial parlance we designate prepared pigments as either Paints or Colors. Colors include pigments ground in oil, japan, water, etc., usually put up in small packages, most of them being used for coloring other pigments in preparing them for the brush. The term Paints is more general, and as frequently used applies to all pigments, but especially to those which are prepared for use, or those which, after tinting or thinning, are ready for application.

The improvements in the manufacture of paints for the last half century have been a steady advance toward perfection. First, white lead was generally used as the base of good paint, and reached the consumer in the dry state, and was mixed with oil which was purchased raw, and boiled in a small kettle. The poisonous effects of the dust from the dry carbon generated a disease often fatal in its results, though rarely known now, called painter's colic. Then came a season during which the sale of white pigments ground in oil in mass or paste form was general. About this time oxide of zinc began to appear in the market; and as there was considerable prejudice among painters against zinc, it was looked upon as an adulterant for white lead, and the prejudice was founded upon this circumstance; Zinc adulterated with baryta was made to resemble white lead when ground, and as its true name was not sufficiently popular to sell it, the mixture was branded white lead, most of it being placed upon the market in tin pails bearing fancy names and labels. So great was the sale of this class of paint during the civil war that several manufacturers made large fortunes. But such business could not long be successful. The deception was carried so far that revolution came.

The lead corrodors saw their opportunity, and one after the other put their goods on the market ground in oil *strictly pure*, each package bearing a guarantee of purity. While strictly pure lead was rapidly supplying the place of "lead," so called, oxide of zinc ground in oil alone found a market, and was used for painting steamboats and for various other purposes. Subsequently some of the large consumers found it better adapted to some purposes than lead, and in some instances still better when combined with lead. But in the meantime, say from 1867 to 1870, prepared paints began to appear in the market sold by the gallon. The first mixed paints offered were not of satisfactory quality, and this fact, together with the common prejudice against new and comparatively unknown articles, brought all ready-for-use paints into disrepute. So desirable an improvement in an important industry in go-ahead America could not, however, be kept back by an imperfect beginning, and the result has been that, while improvement in quality has been slow, the manufacture and sale of prepared paints, from good to inferior quality, has become an enormous industry, and its permanency established beyond question. In these, as in other manufactured articles, the best are the cheapest, and we incline to the belief that improvements in paint-making will continue until the most reliable brands become more celebrated for excellence than white lead has been. A properly prepared paint

should be, and we think is, equal, if not superior, to any which can be produced by hand.

Some of the advantages in prepared paints are:

1. Economy of time and saving of waste by mixing large quantities by labor-saving machinery.
2. Uniform and positive proportions of materials, producing uniform colors, duplicated by sample as wanted by the consumer. By this method of mixing fine grinding and thorough combining of materials are secured, the paint covers better, produces a better surface, and under atmospheric influence changes uniformly, if at all.
3. The facilities possessed by large manufacturers for obtaining the best adapted coloring pigments, driers, etc., and their superior knowledge of the chemical relations of pigments to each other, and with the vehicles used, enable them to make paints which are least liable to fade, spot, etc.

Master House Painters' Association.

AN Eastern contemporary records the organization of the Master House Painters' Association of the United States and Canada on the 15th of January, 1885. Various portions of the country were represented, and considerable interest was said to have been manifested in the proceedings. The officers chosen are:

President—Titus Berger, of Pittsburgh, Pa.

Recording Secretary—F. P. Martin, of Atchison, Kan.

Treasurer—W. A. Elliott, of Boonton, N. J.

Corresponding Secretary—A. A. Kelly, of Chester Valley, Pa.

Messrs. Berger, of Pennsylvania; Martin, of Kansas; Beck, of New York, and Kelly, of Pennsylvania, were appointed a committee to draft a constitution, etc. It was decided to hold the next meeting at Chicago, the third Wednesday in July next (22d).

The new society had not, at the time the announcement from which we took the above was printed, made an avowal of their object. We presume, however, that it will be in a general sense much like that of associations in other industries.

The question of prices will be a predominating one, that of information—exchange of thought, encouraging reports of work successfully done, methods of working, principles of decorative work, secondary, perhaps, but still important. Such organizations are encouraging in many ways: 1. They indicate the character, standing and growth of the industry represented. 2. They afford opportunity for making acquaintance of persons and of ideas. 3. They open unusual possibilities for the improvement of the industry. 4. They may combine a strength of brain and means which will prove most potent in its influence upon its particular branch of labor. We trust that all these opportunities may be improved by the new organization.

There is one question which we will venture to bring to the notice of this new society, one which will frequently confront its members as individuals, if not collectively, and that is the relations between these master workmen and their subordinates. There is not enough discrimination made in favor of good, sober, honest workmen. The low prices at which some work is taken and the greed of some contractors apparently begets an indifference to skill and trustworthiness which in our judgment is seriously detrimental to all concerned. We believe the appreciation of people for good work is keen enough and tangible enough to warrant the exercise of care in the selection of workmen, and we believe that only those of proved ability, or those who upon adequate examination evince a sufficient mastery of the work they desire to undertake and the tools and materials used in its execution, should be ranked as qualified workmen, and paid full wages.

A trial of civil service reform principles is being made by some employers with some measure of success, and it seems probable that some general rules may be formulated for all our industries whereby choice of workmen can be made with entire justice to all concerned, and a rate of wage fixed against which there can be no reasonable cause to murmur. We trust this question will not be overlooked by the new association.

PROGRESS OF DECORATIVE ART.

A room appropriated to the collection of Japanese ornamental objects has its entire walls and woodwork embellished with silhouettes with good effect. The surbase of pine has a running border of serpentine figure, each alternate waving line holding one of the curious letters or numerals of the Japanese, and some conventional flower. The

molding is of polished black, imitating ebony. The dado is a succession of oriental scenes in bold character, the figures most conspicuous being eighteen inches in length. This is finished with a beaded molding of black, above which the walls are covered with figures four inches square and twelve inches apart, alternating in rows consisting